



## Early Journal Content on JSTOR, Free to Anyone in the World

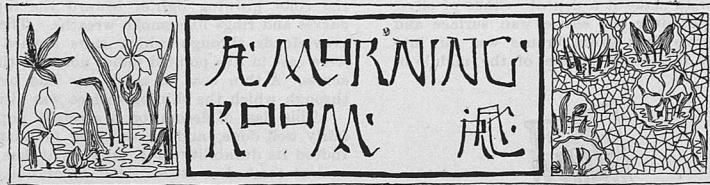
This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).



WE have called the supplement plate a Morning room, but the papers used in its decoration might with equal propriety be applied in a smoking-room, a "den," a sitting-room, or a room of similar character. The design is slightly Japanese in character, but not slavishly so, for nothing can be more inartistic than the dull copyism which has lately been in vogue, whereby a nineteenth century room has been transformed into some exotic apartment, distant, perhaps, three thousand miles and fifteen hundred years. Japanese art has here been adapted to the requirements of the American nineteenth century. In this plate we show a combination of the Birge Ingrains. The general color is a warm but light chocolate brown, much broken by small touches of many harmonizing colors. The high dado is in rather dark chocolate, covered with carelessly arranged circles of a lighter shade, and bearing different designs of the blue lotus flowers and buds and pale salmon lilies. The border between the dado and the wall is decorated with the pink lotus, dull purplish blue being worked in for accent. The wall is very simple—metallic blue flowers, severely conventionalized on a light terra-cotta red ground, set off with a few strong yellow lines. The narrow frieze is of the same shade of terra-cotta, covered with metallic blue lilies and gray-green leaves. The ceiling is in strong contrast, a lustrous blue green in three shades, set off here and there by crimson lines; the design is exceedingly rich and elaborate. Suggestions from the walls may be found in the title-drawing.

These papers have been originated by skilful and competent artists with direct regard to their harmonious combination; dado, wall space, frieze borders and ceilings have been carefully made with regard to their relation to each other, and therefore, by the use of the Messrs. Birge's different combinations, artistic and harmonious results are certain. Hitherto the purchaser has been forced to search through the stocks of many makers in order to find the patterns of wall-paper, frieze and dado that would combine even fairly well, and it has required great skill, judgment and patience to accomplish this satisfactorily. Now, however, by the use of these paper hangings, it is possible for any one to have rooms decorated with perfect harmony—a great improvement over the old system, under which a successful interior was possible only through the aid of a very skilful decorator, or by reason of a happy accident in the selection of the necessary papers.



# WALL DECORATION.

BY EDWARD WILLIS BLAKELY.

## III.—SURFACE IN RELIEF.

DECORATION in relief has become so popular that it enters, in some of its various forms, into the finish of many of the most elegant modern dwellings.

Beginning with a dado or frieze in some of the well-known decorative materials in relief, the fancy for such finish has spread all over the walls, and in some cases throughout the entire house.

Each room has its distinctive style, but the uneven surface has caught the popular taste, and even though it be only an embossed paper there must be something more than smoothness to satisfy the popular demand.

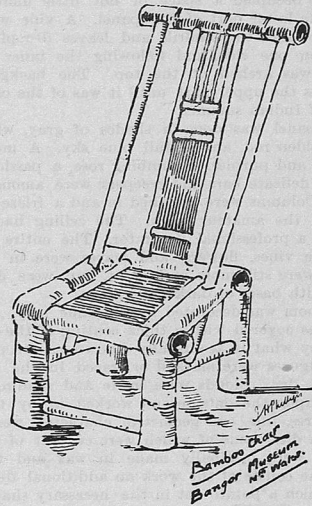
In order to secure the best results in this class of decoration, it is necessary to have a firm, solid foundation. This must begin with the lath and the first coat of plaster. Much of the latter is made of inferior materials and contains far too much lime in proportion to the sand.

The ancients understood plaster making much better than we do, or our workmen are extremely careless and our materials exceedingly bad. There are many buildings in Rome the walls of which are in a most excellent state of preservation after centuries of exposure to the weather and the disintegrating effects

of time. The plaster has the solidity and firmness of the stone with which it was laid. Such plaster as the ancients used is worthy of decoration, but the dusty, crumbling coating put upon most of our present day houses is worthless for anything but the most ephemeral adornment. It is really fit only for the cheaper grades of wall paper that must be renewed every year or two, and the plaster should by good rights come off with the old paper.

The intelligent amateur need not be without tasteful and appropriate wall decoration. The veriest apprentice can apply a scratch coat of coarse plaster, and there is but little difficulty in mixing the preparation according to the prevailing formula. Let the plaster be as smoothly spread as may be, and have it thoroughly dry. If the wall has been papered it must be cleaned off and made smooth, or at least free from scraps of the paper. The preparation of the surface depends somewhat upon the form of decoration desired. If a relief surface in stucco or composition is to be applied, it is well to scratch or break up the smooth surface of the plaster in order to give the coating something to adhere to.

There are several substances that are used for this sort of work. Plaster of Paris, glue, whiting, resin, and some kinds of paste are among the ingredients. The composition must not be



too thin, else it will run; it must not be too thick or it will remain in lumps and be altogether unmanageable. An undue quantity of plaster of Paris will cause it to set too quickly, and too little of this and too much paste or glue makes it so slow in drying or "setting," as it is technically called, that it is in constant danger of destruction before it has hardened.

The amateur will therefore do well to experiment a little before proceeding with a wall. There is great difference in plaster of Paris, both as to ease of handling and rapidity of setting, and this must be allowed for if good results are expected. Mix the plaster and size or glue, and add the color desired. Begin with a small job. A well executed frieze or dado is much more commendable as well as ornamental than an entire wall in patchy effects.

A good way to proceed is to divide the wall into panels, and do one at a time. In this way the trifling variation in tint that might be expected from the handling of colors by inexperienced persons will not be so clearly apparent. The panels may differ widely in color and pattern with very good effect if a general harmony is preserved throughout.

An ingenious amateur recently did a very creditable job of this sort. The ambitious artist, a lady, had a coat of coarse plaster put upon the wall, which she wished to decorate. After marking it off into panels and columns, she mixed plaster of Paris with size until it was of the proper consistency, then added